



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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THE only Grand Musical Festival for 1838 has terminated; and now comes the important question,—What has been done for the advancement of art? A glance at the copious report in another part of our impression affords but a sorry prospect. If the Gloucester Meeting be not a failure, to what is the circumstance to be attributed? Solely to the generosity and munificence of the stewards, who take upon themselves any losses which may accrue. It is true that the general collection has been greater this year than in 1835, and the charities have thus far benefited, but it is very questionable whether the receipts will cover the expenditure, so as to leave a balance for the dioceses, and exonerate the stewards from their annual burthen in the three choirs. This is a state of things which is not very consolatory, and fully bears out our statements in our last week's number, as to the apathy and indifference existing in this country for the interests of the musical profession. Attempts have, indeed, been made with considerable ingenuity, to account for the bad success which has attended the indefatigable exertions of the conductors of the Gloucester Festival. Fault has been found with the onerous foreign engagements; and it has been urged, that it would have been more expedient to call into requisition the experience of some eminent London professors for the general arrangements. Without the slightest disposition on our part to undervalue the capabilities of the cathedral organists, "the conductors for the time being," we must candidly avow our opinion, that they are not so well qualified for the task as the metropolitan managers of these affairs. Sir GEORGE SMART, enjoying as he does the confidence of the profession, with his tact and judgment, would have enabled the Gloucester managers to have avoided the shoals and breakers in which they became involved. A thorough man of business is required in such undertakings, who has a knowledge of all the appliances to be brought to bear on such occasions. The high prices of admission were calculated altogether upon erroneous principles,

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and what was the result? The cathedral deserted and the concert-room half empty. Many complaints were made also as to the disposition of places, and other matters which seem to the uninitiated to be subjects of minor consideration, but which require great delicacy and taste to please all parties.

Dismissing the business, or worldly view of the question, we cannot say that the general selections were calculated to interest deeply the musician or the amateur. Novelty, as well as variety, ought to be infused into a well digested programme, especially at a provincial festival. The resident inhabitants of the town where the meeting takes place, and the gentry of the surrounding neighbourhood, do not suffice to support the heavy expenses. Interest must be created at a distance. The adjacent counties must be raised; the great metropolis must be roused. The whole country, in fact, should be made to feel that a mighty musical advent is at hand, and then, by the judicious working of the local choral societies, something may be achieved. But, if a niggardly and narrow-minded course of policy be pursued, such results as the Hereford, Worcester, and Gloucester meetings have produced of late years must inevitably occur. It is not enough to say that a country professor looks over the last festival's annals, to see who were engaged, and what was done, and then say, "I must have a few foreign artists, a tenor, a bass, a contralto, a soprano, and select pickings from a Philharmonic band." A festival should startle by a combination and concentration of talent—vocal and instrumental,—as well as by the production of some new work, which ought to constitute an especial feature.

We doubt the policy of engaging the foreign singers on such enormous terms. Our report alludes to the utter indifference with which their exertions were received, from the evident ignorance of the company, as to the meaning of the *buffo* singing. With all our admiration of the distinguished talents of GRISI and LABLACHE we believe that at a Festival, they are out of their element. The triumph of our native talent was overwhelming. Proud are we to record the fact. Right glad are we to find such national demonstrations in the country, if we cannot meet with them so often as we would wish in town. We know of no fact more delightful than the eminent success which has attended MISS BIRCH. SIR GEORGE SMART must indeed rejoice at having been her master, and the Directors of the Royal Academy of Music, where the fair vocalist commenced her studies, must be highly gratified to claim her as a pupil. From every quarter we learn that the sensation produced by MISS BIRCH was immense. She has now a bright career before her, and a great incentive to future exertion. MRS. SHAW's fine vocalization was of course duly appreciated, and MRS. KNYVETT's devotional style had also numerous admirers. MR. PHILLIPS maintained his great reputation, and MR. HOBBS has materially advanced his good name in sacred singing. BRAHAM from time to time burst forth as in the olden time, and MR. KNYVETT and MR. A. NOVELLO contributed valuable aid in all the concerted music. We have said that the foreign singers were not well received. GRISI, never sang worse—Ivanoff was disliked—and even our jovial LABLACHE failed to raise the wonted smile, although his sonorous bass did penetrate through the "long drawn aisles, and fretted roof."

If art, therefore, has not been advanced by the Festival, and if the latter were consequently a failure, we find ample room for consolation in the reflection that British singers have "triumphed gloriously." This is a lesson which ought not to be forgotten. The heavy sums so uselessly bestowed upon foreigners, might have been applied to the engagement of other native vocalists, such as Mrs. BISHOP, Miss M. B. HAWES, Miss F. WOODHAM, Miss WOODYATT, Miss FANNY WYNDHAM, &c., besides many other singers, whose claims are undoubted.

The Gloucester Festival has terminated. If the mind be not expanded at the retrospect, at all events there is hope for the future. The experience of the past will not be lost, and another year, we trust, will bring more subjects for congratulation. The coldness and want of enthusiasm which have existed may give way to warmer dictates, and the amateurs in the provinces, by a cordial co-operation with the experienced heads of the profession, will then combine their efforts to do something which shall really entitle us to the name of a musical nation.

We have extracted from a Parisian journal an account of the production of M. BERLIOZ's opera at the *Academie Royale*. We regret to find that its success has not been so decided as could have been wished, owing principally to the miserable *libretto*, to which the music was appended. BERLIOZ is a profound musician, and utterly incapable of writing bad music. His orchestral knowledge is very great, and if his emanations have been as "*caviare to the multitude*," according to the language of a contemporary, it augurs little for the taste of the French *dilettanti*. BERLIOZ is an admirable critic, and his musical essays are replete with learning and intelligence. He is in some degree entitled, by marriage, to English sympathies, being united to Miss SMITHSON, the actress.

NEW OPERA AT PARIS.

(From *Galignani's Messenger*.)

The anxiously-expected opera of M. Berlioz, *Benvenuto Cellini*, has been produced, and the result affords another illustration of a fact which composers seem determined never to admit, namely, that the only secure foundation for an opera is a good libretto. It also affords an additional demonstration of the oft-repeated truth, that a man may be an excellent writer or a genuine poet, and yet a very poor dramatist. M. de Wailly and M. Auguste Barbier are both favourably known to the public, the former by his justly popular romance, "*Angelica Kauffman*," and the latter by several poetical works of remarkable power, and yet anything more puerile than their drama of *Benvenuto Cellini* it is quite impossible to imagine. The plot may be very briefly described:—The scene is laid in Rome, under the pontificate of Clement the Seventh, and the action is supposed to take place during the Carnival. *Cellini* (Duprez), loves and is beloved by *Teresa* (Mme. Dorus), the daughter of *Balducci*, treasurer to the Pope (*Dérivis*). During the absence of the father, *Cellini* obtains admittance, proposes an elopement, to which she consents, and they arrange to escape the following night, when *Balducci* takes her to witness one of the itinerant troupes performing in the streets; the lover presenting himself in the disguise of a monk. This plan is, however, overheard by a rival, *Fieramosca* (played by Massol), who resolves to supplant *Cellini* at the rendezvous, by adopting his proposed disguise. The father suddenly returning, *Cellini* makes his exit unperceived, but *Fieramosca*, less fortunate, is detected by *Balducci*, and with difficulty escapes punishment at the hands of the servants and neighbours of the enraged father. The next scene introduces the spectator to the Plaza di Colonna, where *Cellini* and a troop of his pupils and workmen are in a little difficulty with a certain vintner, whose copious reckoning

they are unable to discharge. Some symptoms of disapprobation were here expressed—principally by the audience,—at the appearance and costume of the cabaretier, which greatly resembled that of some half-starved miserable porterin one of the back streets of Paris. *Cellini* and his friends are relieved from their disagreeable situation by the appearance of *Ascanio*, one of the sculptor's pupils bearing a sum of money paid in advance by the Pope for a statue of *Perseus*, upon which *Cellini* is employed. The artist, however, finds the supply very scanty, and to punish the treasurer, *Balducci*, for his niggardly conduct, he proposes to his pupils that one of them shall undertake to represent the offending functionary in one of the Carnival pantomimes about to be exhibited. Accordingly, when *Balducci* appears, accompanied by his daughter, in the midst of the crowd to witness the gay scene, the pantomime of *King Midas* is enacted in one of the booths, the long-eared monarch being represented by a personage the precise counterpart of the treasurer. This piece of buffoonery, which might have passed unheeded if briefly gone through, was so long as to call down a general expression of displeasure. *Balducci*, in his irritation, attacks the actors of this ridiculous farce, and during the tumult *Cellini* and *Fieramosca* both present themselves in the Monk's costume to carry off *Teresa*, when the Sculptor, perceiving the trick, draws upon his rival, who seeks safety in flight, leaving a friend (*Pompeo*) to bear the brunt of the attack. After a few thrusts *Pompeo* falls, and *Cellini* with difficulty escapes, pursued by the guards and the populace. *Teresa* being carried off by *Ascanio*. This scene, which gives occasion to a noble finale, closes the first act. In the second, the Minister, *Cardinal Salviati*, informed of the death of *Pompeo*, and weary of the riotous irregularities of *Cellini*, acquaints him imperatively, that should the casting of the statue upon which he is employed not be terminated on the evening of the same day, no power on earth shall save him from being hanged. The last scene takes place in the foundry of the artist, where *Cellini* is watching with anxiety the operation of the furnace. He is disturbed by the entrance of *Fieramosca*, who comes to challenge him to decide their respective claims by a duel. *Cellini* accepts the proposal, and goes to the appointed place, but in vain. *Fieramosca* has in the meantime come back to the foundry, where he finds the workmen in a state of revolt, in consequence of their master having abandoned the furnace. *Fieramosca* is offering them gold to quit the service of *Cellini*, when the latter re-enters, having discovered that the challenge was a mere ruse to make him lose the time which is so precious to him; and the workmen, indignant at his conduct, invest the rival with a leathern apron and force him to assist at the furnace. This ignoble buffoonery raised shouts of derision. The *Cardinal* and all the other characters are now assembled to witness either the completion of the statue, or the execution of the sentence upon *Cellini*, when the shouts of the workmen announce his triumph. *Balducci*, who has been until this moment his most inveterate enemy, suddenly exclaims—

“ Il réussit, j'en étais sûr !
Ma fille, embrasse ton futur ! ”

An unaccountable change of opinion, which was received with another roar of laughter by the auditory. The opera then concludes with a spirited general chorus, the effect of which silenced for a time the disapprobation which the ridiculous absurdities of the dramatic portion of the composition had called forth. Had Mozart's *chef-d'œuvre*, the music of *Don Juan*, been adapted to such a libretto, it would infallibly have been condemned; it will, therefore, not surprise the reader to learn that the success of Berlioz was gravely compromised, though the music was received with favour, and several of the *morceaux* with enthusiasm; among these we may quote the first air of *Madame Dorus*—a magnificent trio between Duprez, Massol, and *Madame Dorus*—the hymn of the workmen in the first act, and their chorus in the second. These, and the air of the page or pupil, *Ascanio*, full of poetry and feeling, were especially distinguished. *Madame Dorus* and *Mdlle. Stoltz* sung admirably. Duprez was, as usual, excellent; his air in the second act was given with delightful pathos. Massol and Serda also merit the thanks of the composer. The choristers likewise acquitted themselves of their most difficult task with admirable talent. When further hearing shall have enabled us to form a corrected judgment upon this elaborate composition we pro-

pose to return to the subject; at present we can only pretend to describe its general effect on the auditory. The opera was repeated on Wednesday night, and went off much more smoothly, the pruning-knife having been used with such judicious vigour that most of the points we have alluded to as peculiarly objectionable have disappeared, and the music was received on this occasion with hearty and undivided applause.

FOREIGN MUSICAL NEWS.

DONIZETTI'S LAST OPERA. It appears by late advices from Naples, that the censorship has refused to license the *libretto* of the new opera of *Polyeucte* just completed by Donizetti, for Nourrit, the celebrated Parisian tenor, now sojourning in Italy.

PASTA.—Madame Pasta was unable to appear at the *Scala*, during the late Coronation at Milan, owing to indisposition.

MEYERBEER.—This composer has returned to Paris. He is now writing a grand opera for the *Académie Royale*.

A ROYAL AUTHORESS.—Princess Mary Amelia, youngest sister of the King of Saxony, who has already written several pieces for the German Theatre anonymously, has lately brought out at the Palace of Pillnitz, a new comedy in five acts, in verse, entitled, "The Consequences of an Evening's Entertainment," which was performed by several ladies and gentlemen of the court, the Princess taking the principal part. It is shortly to be played at Dresden, and the profits appropriated to charitable purposes.

GLOUCESTER MUSICAL FESTIVAL.

The 114th meeting of the choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen, in the three dioceses, under the patronage of Her Most Gracious Majesty the Queen, commenced on Tuesday, the 11th inst. The stewards were:—The Right Hon. Lord Ellenborough; the Venerable Archdeacon Wetherell; Henry Thomas Hope, Esq., M.P.; Purnell Bransby Purnell, Esq.; the Rev. Richard Musgrave; and the Rev. Samuel Lysons. Great exertions had been made by Mr. Amott, the organist, and conductor of the meeting, to render it highly attractive. The band and chorus consisted of upwards of three hundred performers, being one hundred more than on any previous occasion.

The preparations in the cathedral, for the accommodation of the audience, presented a splendid *coup d'œil* from the orchestra. At the bottom of the nave, embracing the whole extent between the pillars, ran a long sloping gallery, reaching from the bottom of the large window to about ten feet from the ground. This gallery was fitted up with rows of benches, having backs, each bench containing numbered seats; by which means places might be secured by a timely application, and by ballot, in any part of the gallery. The whole of the nave, from the foot of the gallery to that of the orchestra, contained rows of benches without backs. Here, twelve shillings and sixpence purchased a seat; those in the gallery cost a guinea. On the side of the nave next to the choir, rose a splendid orchestra, affording easy accommodation for three hundred performers. It was on a level with the gallery, and rose as high as the foot of the organ, which formed the back ground of the picture. The seats were decorated with scarlet cloth, which, with the scarlet and gold ornamental work on the fronts of the gallery and orchestra, formed a rich and bold contrast with the quiet tint of the noble nave and its massive columns. The aisles were fitted up with plain seats for the accommodation of persons of humbler pretensions than the occupants of either the gallery or the nave.

The arrangements at the Shire-hall Evening Concerts were made upon a scale as liberal as those at the cathedral, and with equal attention to the comforts of the audience.

FIRST DAY.—Tuesday, Sept. 11.

Divine service was performed at the cathedral, and a Sermon preached by Archdeacon Wetherell, from the 1st Thess. chap. 5, part of the 12th and 13th verses—"We admonish you to esteem them very highly in love for their works' sake."

A temporary throne was erected for the Bishop in the nave, on the south side near the third pillar. In the course of the service the following selection was given:—Overture, (Esther), Handel. Grand Dettengen Te Deum, Handel. Anthem, "Blessed is he," Boyce. Grand Coronation Anthem, (composed for the Coronation of Queen Victoria), Knyvett.

The band created a powerful effect in the overture. The Te Deum was nobly executed, the *sol*i being assigned to Messrs. Braham, Hobbs, Phillips, Knyvett, and Mrs. Knyvett. The opening chorus went very smoothly, and proved that the choral singers had practised with advantage. There was some inaccuracy in the time in the semi-chorus. Braham's fine declamation was manifested in the solo, "When thou tookest upon thee to deliver man;" but he was unequal to the physical exertion. The trio which succeeded, "Thou sittest at the right hand of God," originated the subjoined observations from a contemporary:—

"We have always felt a dislike of male *contr'alto* voices, called in England *counter-tenor*. Those fine full notes from the chest, peculiar to the *contr'alto* voices of females, and which are capable of expressing the most powerful poetry of passion, are not to be found in the hybrid voices of male counter-tenors. All that they possess is a thick falsetto voice, strongly resembling the high notes of the first string of an overstrung and roughly played violoncello.—There is, in this species of voice, an effect so emasculate, so decidedly passionless, that the impression it always makes upon us is one of ridicule. Further, Mr. Knyvett has a trick of *hooking* his notes, a defect peculiar to the school of English singing, and from which even the great Braham is not free. By *hooking*, the uninitiated reader must understand, taking one note to reach a higher by means of a jump; or rather using the first note as a lifting block to step up to the other, which is always done with a jerk or a whoop, whereby the articulation is altered, and becomes very ludicrous. Thus, "in" is made "ēhin," "when" is converted into "whēhēn;" in short, every syllable is made into two. This effect, combined with the kind of voice we dislike—we are informed that Mr. Knyvett's *natural* voice is a bass—awakened in us a feeling of inexpressible absurdity. No one perhaps is better able to sing in concerted pieces than Mr. Knyvett, so far as regards accuracy and musical talent, but Mrs. Alfred Shaw should have taken the alto in this trio."

The two anthems produced no very great impression. The cathedral was half empty.

TUESDAY EVENING.

The first concert at the Shire Hall was very badly attended. Madame Albertazzi was announced, but a medical certificate appeared in her place, stating her inability to attend from severe indisposition. The rumour ran that there was some misunderstanding about her engagement, but the particulars were not made known. Beethoven's symphony in D opened the concert, which was superbly played. After which a madrigal, dated 1580, by Marenzio, was given.

The buffo performance of the Italian singers at this concert did not seem to be quite appreciated by the audience. It is very difficult, without the aid of dresses and scenery, to convey to those who do not perfectly understand Italian, the pointed meaning and tendency of those "tricks of the art," which, unless comprehended, awaken no associations, no sympathy, no gratification. All these pieces were, therefore, listened to with listless indifference, from which the audience were first roused by the soft and beautiful tones of Willman's clarinet, whose concerto on the subject of that well-known air, in the Beggar's Opera, "Cease your Funning," was beautifully performed, and rapturously applauded. The attention and interest thus kindled were kept alive by the piece that followed, a cantata by John Barnett, entitled "The Shepherd's Invocation to Orpheus," with an obligato violoncello accompaniment, played by the veteran Lindley, with his smooth and correct execution and unrivalled tone. This cantata was done ample justice to by Mr. Phillips. The duet, by Madame Grisi and Signor Lablache, from *I Puritani*, was given in their best style, and M. Ivanoff's "O Cara Immagine," usually considered his best song, was rendered with all the pathos of which this exquisite composition of Mozart is susceptible. Mr. Hobbs sang sweetly his prize ballad, as Mrs. Knyvett did "Bonnie Prince Charlie," and Miss Birch "Cease your Funning," with variations, by Bochs. "The Battle of the Angels," by Bishop, was assigned to Mr. Braham, who imparted to it all the fire and passion of his best days.

In the second part, Mr. Lindley played a concerto on the violoncello.

The ball, which took place at the conclusion of the concert, was not very fully attended.

SECOND DAY.—Wednesday, September 12.

The attendance at the cathedral this morning was again exceedingly scanty, although Mendelssohn's *Paul* was to be performed. In this composition, Mendelssohn has brought to bear powers of mind of the very highest order, and each conception is worked out in a style of grandeur unequalled by any composer of the present day.

In following the development of his subject, all the *motivi* which he has taken for his choruses are of a very simple character, broad, majestic, and quite free from dramatic levity. These *motivi* are worked up with very great care and skill; the masses of harmony are wielded with the hand of a giant, and the orchestral colouring is bold and masterly. The counterpoint throughout is extremely original, and not unfrequently quaint; bearing some associations, on assuredly well selected opportunities, with the religious pictures of the Perugino school, whence they naturally flow into the sublimity of Raffæle. Mendelssohn might, it is true, have avoided this, but he would not have improved his work. He might have rendered it entirely Raffælian; but the beauties of the latter would not have been so striking without the root whence they sprung. Raffæle supplies the luxuriant branches, but his master, Perugino, supplies the root of the tree. Whether or not this idea struck Mendelssohn, he has fully, perhaps unconsciously, worked it out.

The duet of the witnesses was so strongly characteristic, that with closed eyes we should be tempted to affirm:—"Yea, truly these are false witnesses." It was well sung by Mr. Alfred Novello and an amateur.

Mr. Braham gave, in the manner of his best days, the solo, "Lo! I see the heavens opened, and the son of man sitting at the right hand of God." Miss Birch's aria that followed, "Jerusalem, Jerusalem! thou that killest the prophets," is a masterly conception, and its remarkable melody was rendered with great feeling and effect. The instrumentation of this air is of exquisite delicacy. The chorus, "Stone him to death," is electrical; and it seemed to make a strong impression upon the audience. It went with admirable precision, and with a power and crispness that would have gratified the composer, had he heard it. The phrenzied rage of the Hebrews, the cries of the people, the confusion and uproar of the scene of blood, are expressed with a precision and energy that bring the whole picture immediately before the imagination, charged with the most vivid tints. The words which followed were given by Mr. Hobbs with the true pathos arising from Mendelssohn's conception. The deed is done—the murder is now recorded:—"And they stoned him; and he kneeled down, and cried aloud, 'Lord, lay not this sin to their charge! Lord Jesus, receive my spirit;' and when he had said this, he fell asleep." The chorale which follows, "To thee, O Lord! I yield my spirit," exquisitely sustains the character of the scene, and was rendered by the chorus and orchestra with so subdued an effect, that a whisper might have been heard in the church. The pianissimo sustained by so large a body of performers, is one of the triumphs of art. The chorus "Happy and blest," is one of the most felicitous conceptions in the oratorio. Its character is that of veneration. There is a *cantabile* of discourse and agreement between the stringed instruments, blended with the voices of the chorus in so sweet and holy a strain, that the mind, in spite of itself, assumes a religious tone. The voices at the close are unaccompanied during an instant—a most beautiful contrast with the strong orchestral colouring of all the rest.

The aria No. 19, is a noble conception, beautifully wrought; and to Mr. Phillips is due the merit of giving it with a power, a breadth, and a depth of pathos, that render it one of the most exquisite pieces of measured musical declamation we ever heard. This gentleman was equally successful in the aria "I praise thee, O Lord my God."

The second part commences with the chorus No. 23, "The nations are now the Lord's." It is introduced with a rich flow of harmony, leading to a fugue more effective than complicated, and richly accompanied by the band. After a sweet duet sung by Messrs. Hobbs and Alfred Novello, came that most delicious piece of pastoral harmony, embodied in the chorus No. 26, "How lovely the messengers that preach the gospel of peace!" The aria assigned to Mrs. Knvyett,

and which she sung with the most chaste effect, "I will sing of thy great mercies," is most happily adapted to its situation. The chorus of the multitude, No. 29, "Is this he," is one of the most effective pieces in the oratorio, and no orchestra could have done it better justice. Mr. Braham gave the recitative, "And there was a man at Lystra, impotent in his feet." The two choruses of the Gentiles which succeeded are admirable, especially the last, "O be gracious!" How splendidly did Mr. Phillips deliver the words of the recitative, "Oh, wherefore do ye these things?" The chorale of trebles previously introduced in the preceding chorus of Christians, is of great beauty. The most feeble part of this oratorio is the concluding chorus, "And not only unto him." It is scarcely in keeping with the rest of the composition; so little so, indeed, that we should not be surprised if the composer, in correcting his work at some future period, substituted another in its stead.

The miscellaneous selection that succeeded this oratorio was ushered in with Handel's first grand concerto.

Mrs. Alfred Shaw sang in her usual beautiful style the "O salutaris hostia," of Cherubini, adapted to words in unison with the doctrines of our church.

Next came "Total eclipse," by Mr. Braham, who gave it in the most touching style.

Madame Grisi sang with her usual power Guglielmi's well known "gratias agimus," accompanied by the sweet notes of Willman's clarinet. The "Benedictus" from Eybler's mass in E flat, was well given. "If guiltless blood" was rendered by Mrs. Knyvett with the same merit that has won her so many professional laurel wreaths. Signor Lablache displayed his rich and powerful voice in *Qual terribil*; after which Mr. and Mrs. Knyvett, aided by Messrs. Ivanoff and Lablache, gave the "Et incarnatus" from Mozart's 12th Mass. Mrs. Shaw sang the "Agnus Dei" in the place of Madame Albertazzi. This day's performance concluded with "But bright Cecilia," by Handel, followed by the chorus "The dead shall live." It was sung by Madame Grisi.

WEDNESDAY EVENING.

A poor attendance was exhibited at the Shire Hall. The scheme began with Mozart's "Jupiter" symphony. A madrigal by Wilbye followed, "Flora gave me fairest flowers." Ivanoff's "Vive tu," from *Anna Bolena*, was beautifully sung. Mrs. Shaw's Scotch ballad told well after the Italian. The duet from "La prova d'un opera seria" was made very effective by Madame Grisi and Signor Lablache. Mr. Hobbs rendered sweetly Purcell's song, "I attempt from Love's sickness." The clever song by Miss M. B. Hawes, "I came, a spirit from afar," was next given by Mrs. Knyvett. Mr. Mori's violin concerto was, as usual, sweet and brilliant. The duet from the *Belisario* of Donizetti was heavy, even with the combined skill and talents of such men as Braham and Lablache. But the audience were roused to attention by Madame Grisi's beautiful air and easily accomplished though exceedingly difficult variations, from the "Donna del lago."

The second part of the concert opened with the gem of the evening—"The Soul's errand," a song, written in the tower by Sir Walter Raleigh, a few days prior to his execution; and set to music by Dr. Calcott. Most beautifully sung by Mr. Phillips, who accompanied himself on the pianoforte. Its effect was electrical. The burst of applause that followed, and the encore which caused it to be repeated, were quite instinctive. Mr. Braham's "Mad Tom," brought us some reminiscences of his best days—of that wonderful voice which has never been surpassed in either quality or flexibility. He obtained an encore. Miss Birch sang most delightfully—too delightfully indeed—a ballad, by Mortimer. It suits her voice, and she gives it interest by her admirable manner of giving it out. It obtained an encore. "Gia la luna è in mezzo la mare," was given by Signor Lablache, with his usual skill.

THIRD DAY.—Thursday, September 13.

This day may be said to have saved the spirited Stewards from a heavy pecuniary loss, for the Cathedral was crowded in every part, an influx of visitors having poured in from Cheltenham. The performances commenced with a selection from the Creation. Miss Birch, Messrs. Knyvett, Hobbs, and Phillips, taking the solos.

To this selection succeeded a "Qui tollis" from one of Haydn's Masses. The

solo part was sung by Mr. Phillips, with an obligato accompaniment for the violin-cello, played by Mr. Lindley. Mr. Braham then gave "Deeper and deeper still," with all the vigour and pathos of by-gone days. Next followed, "Ye sacred Priests," by Mrs. Knyvett. Lablache's air from the Fall of Jerusalem, was given in artist-like style. The duet "Qual analante cervo," by Marcello, was sung by Madame Grisi and Mrs. Shaw—well sung, we cannot say. Madame Grisi in one of the most beautiful phrases of the duet which is thrice repeated, twice missed her time and got a note before Mrs. Shaw, the phrase being given only correctly the second time. This is unpardonable, because it was the effect of carelessness. A selection from Mozart's Requiem, the most sublime of his sacred compositions, followed the duet. It consisted of the "Rex tremendæ," the "Recordare," the "Confutatis," the "Benedictus," and the "Agnus Dei," the first, third, and last being choruses, and the second and fourth quartets. A movement from the lessons of Handel and Greatorex served to fill up the interval between the selection from the Requiem and Neukomm's Cantata of "David's Lament," which was beautifully sung by Mr. Hobbs. Mr Phillips' recitative and song by Sir John Stevenson, was well rendered. "Let the bright Seraphim," was assigned to Madame Grisi, accompanied as usual by Mr. Harper's trumpet. Signor Ivanoff evinced much feeling in the "A te," from Mozart's "Davide Penitente." The first part concluded with the Hallelujah chorus from Beethoven's "Mount of Olives."

The second part consisted of "Israel in Egypt."

THURSDAY EVENING.

A numerous and fashionable assemblage was witnessed at the Shire Hall. The selection calls for no remarks. The principal lion was Mr. Baumann, whose concerto on the bassoon was raptuously applauded. The critic in the "Gloucester Journal," remarks on this concert:—

"One thing surprised us, and we cannot help denouncing it as deserving of the severest public censure. At the conclusion of the concert, none of the Italian *artistes* choose to stay and assist in singing the national anthem 'God save the Queen.' Grisi, Lablache, and Ivanoff, severally withdrew, after having, as we are informed, refused their aid. It was indecent! Her Majesty surely deserved the compliment of their co-operation, for she has done much for them; and Signor Lablache in particular has derived considerable advantages from her munificence."

FOURTH DAY.—Friday, September 14.

Handel's "Messiah" was the concluding sacred performance at the Cathedral. The reserved seats in the gallery were mostly unoccupied, but the nave and aisles were well filled. The chorusses were beautifully sung, and too much praise cannot be awarded to Mr. Amott, for his careful and steady mode of conducting. The accompaniments were played most delightfully.

FRIDAY NIGHT.

A fancy and full dress ball at the Shire Hall terminated the festival, which was attended by upwards of seven hundred persons, attired in gay and fanciful costumes of all nations. Weippert's band was in attendance.

In reference to this meeting we find the following remarks in the *Gloucestershire Chronicle*:—

"There is a point upon which we shall gently touch: that of the attempt to deprive the working clergy of the Cathedral of their right of admission to the sacred performances. The tickets for the minor canons, could not surely be of any importance as regards the receipts from the sale of tickets; and the withholding of them would have violated a right established, not only by long prescription, but by long and valuable services. The institution, in its infancy, and indeed long after, relied, for its music, solely on the exertions of the three choirs; and the minor canons of Gloucester, as well as the junior clergy of the cathedrals of Hereford and Worcester, were the principal instrumental performers. Long after other assistance had been obtained, these clergymen continued to lend their services to the band. At length the minor canons were superseded, in favour perhaps of more efficient performers,—not by their own choice, but by the force of circumstances. Of course as having concurred in founding the society—as having, during a considerable period, supported it by their personal exertions, they were evidently entitled to retain the privilege of a free admission to all future concerts. They have

enjoyed it during a whole century, without opposition:—Who has now a right to say that it shall be withdrawn?

"In other respects, the attention and courtesy of the stewards to the company, and to the bright stars of harmony, has been most gratifying."

The brilliant meeting which has excited so high a degree of interest during the present week, we rejoice to say, viewing the general results, has been very successful. Most of the leading families in this and the adjoining counties have graced the festival with their presence.

The result, as it affects the admirable charity in whose aid it was given, is, we are happy to say, very favourable; as will be seen from the following statement of the comparative amounts of the collections on this and the last occasion.—

	1838.		1835.
Tuesday . . .	139 7 10	229 7 6
Wednesday . . .	140 1 6	201 13 10
Thursday . . .	234 18 7	229 10 6
Friday	190 8 6		
	<hr/>		<hr/>
	£704 16 5		£660 11 10

We are unable to say anything with certainty on the general receipts of the festival, but it is generally believed that the stewards will not be losers.

CLERICAL ATTACK ON THE FESTIVAL.

(From the *Cheltenham Journal*.)

The Rev. F. Close having alluded in strong terms to this subject in his sermon of Sunday morning, we are authorized to give the following as a verbatim report of what was said, for the purpose of preventing misrepresentations:—

"There are other amusements, less obviously inconsistent with '*the love of the Father*,' in which the great majority of pious persons think it wrong to participate. They are aware that the specious garment of a charitable object is cast over them; that the hallowed sanction of religious services is in a measure imparted to them, by introductory prayers, and even the preaching of a sermon:—but when they view the *Music Meeting* as a whole,—when they investigate more narrowly its details, and its accompaniments, they are forced to the conclusion that it is 'not of the Father, but of the world.'

"It appears to them little short of an open desecration of the house of God to interrupt its sacred services by the workman's hammer, to erect lofty galleries, with gaudy trappings, to which a splendid and fashionable company may be admitted by purchase, as to a public amusement,—to engage, at vast expense, the servants of the Opera and the Stage,—(persons, whose ordinary pursuits remove them beyond the pale even of religious profession);—nor '*to sing to the praise and the glory of God*,'—but to produce the finest instrumental and vocal effects, for the gratification of the taste of the audience: and this, too, at the risk of another and far more heinous profanation, viz.—that of the most solemn, awful, and spiritual language of the Word of God itself: these things give infinite pain to many whose souls are imbued with a jealous love for the honour of their God, and the hallowed nature of his Word, and of his House.

"Charmed as they might be with the melody and the song, they cannot divest themselves of the persuasion that the continual repetition of God's holy name, by persons of this description, paid for public amusement, is a direct breach of the commandment—'*Thou shalt not take the name of the Lord thy God in vain*!' And some of the recent attempts to imitate the proceedings of the judgment day, the last trumpet, and even the voice of the Son of God himself, appear to them little short of profaneness and impiety! And when, as in the approaching Festival, we find the levities and improprieties of a Fancy-dress Ball appended to these religious amusements, the whole appears such a strange and heterogeneous union of religion and irreligion, of things sacred and profane, that we hesitate not to apply to it the language of St. John, in the text—'*All that is in the world, the lust of the flesh, and the lust of the eye, and the pride of life, is not of the Father but of the world*.' While therefore upon such occasions each one must judge for

himself—and to his own master he must give an account—I could not deliver my own conscience without faithfully protesting against such amusements as, if possible, more dangerous to young persons, or to the inexperienced Christian, than some others which are more palpably dissipated: and for this reason, that they are garnished with seeming propriety, with the profession of benevolence, and the services of religion; while those who attend them are hurried on from the Cathedral to the Concert room, and from the Concert to the Fancy Dress Ball; and if in that scene of dissipation and folly we find not those ‘pomp and vanities of this wicked world,’ which we all have professed to renounce at our baptism, it were difficult to discover them any where. The ‘wiles and devices’ of the ‘God of this world’ may be ingeniously interwoven with the amusements of the present week; but true Christians will not be deluded by them. May the eyes of many be opened to see ‘the end of these things.’”

From the Gloucestershire Chronicle of Saturday.

As connected with the music meeting, we here subjoin a short speech made by Lord Segrave at the Stewards' Ordinary on Thursday, with reference to some strong remarks made on the Festival, by the Rev. F. Close, in his sermon at the Parish Church, Cheltenham, on Sunday last, which have excited much attention in that town. We must premise that the Stewards have expressed a wish that his lordship's observations should be published.—His lordship said, “I beg leave to return my sincere thanks for the honour you have just now done me in drinking my health. I have attended these meetings now for thirty-six years, and have been absent from none, with one single exception. I have afforded them, during that time, the best support in my humble power to give, and have been under the impression that in so doing, I was pursuing a praiseworthy and charitable line of conduct. I, therefore, admit that I should not feel satisfied with myself if I omitted to notice a very severe attack that has been made on this institution from a neighbouring pulpit. I should have hoped that the countenance given to this charity and these meetings, by the stewardships of Bishop Ryder, Bishop Bethell, and the present Diocesan, would have been sufficient to have protected us from the charge of irreligion; but that charge has nevertheless been deliberately and gravely made. If it had been made by an obscure or ignorant individual, it might have been suffered to pass by unnoticed. But Mr. Close is neither the one nor the other. He is a clergyman of undoubted talent and acquirement, and of considerable influence in the large and populous town of Cheltenham. He is not a contemptible adversary. I have therefore thought this a proper occasion to call the attention of the friends of the charity to this question, but I am of opinion that it would be not only a very *unfit* opportunity to discuss it, but more, that we are not the tribunal by which it ought to be settled. But as a member of the Church of England, I most respectfully submit that, those clergymen who are friendly to this institution should refute the charge brought against it, and fairly tell us whether we are upholding a system of folly and sin, or whether we are supporting, by laudable means, a charity, the ends of which are beneficial.”

COURT CIRCULAR.

Her Most Gracious Majesty, we are happy to state, is in excellent health; and remains at Windsor Castle, where the King and Queen of the Belgians are her guests. The Queen-Dowager has been on a visit, and left on Monday afternoon for Bushey.

The Duke of Wellington, Lord Hill, Viscount Torrington, the Earl and Countess Cowper, and other distinguished company, are at the Castle.

Divine service, on Sunday last, at St. George's Chapel, was attended by Her Majesty and the Duchess of Kent. Travers in F, sanctus by Sir Andrew Barnard, and the anthem, “Wherewithal shall a young man cleanse his way,” by Mr. G. J. Elvey, who presided at the organ, comprised the selection.

On Tuesday, there was a grand review at Windsor in the Little Park. Her Majesty was present on horseback, attired in the Windsor uniform, and wearing the ribbon and badge of the Order of the Garter. The Queen was accompanied by the Duchess of Kent, the King and Queen of the Belgians, the Duke of Wellington, Lord Hill, Viscounts Melbourne, Palmerston, Torrington, the Earl of

Surrey, Lord Falkland, Sir W. Lumley, Sir G. Quenten, Baroness Lehzen, &c. The cavalry was commanded by Colonel C. Hill and Major Ebrington, the infantry by Colonel Cavendish. The manœuvres lasted two hours, and the columns marched in slow time before the Queen and staff, the band playing the national anthem and Belgian march. Her Majesty, at the conclusion, complimented the officers on the excellent discipline of the men.

THE CHESTER ORGAN.

WE have derived much pleasure from an inspection of this splendid instrument, built by Messrs. Hill and Davison, on a novel plan, at least in this country, and we advise our *organic* friends to hasten and have "a peep at it," previous to its removal to the fine old church of St. John, Chester. It is constructed on the German plan, and is designed by Mr. Davison, of the above firm, to whose hands the execution of the work was entrusted.

There are three rows of keys from CC the 8 feet pipe to F in alt, and a small pedal organ of two octaves from CCC 16 feet to C 4 feet. Although it consists of only three stops, the upper octave, by means of a copula, is connected to the lower octave, thus doubling its power; for instance, the foot being placed on the lowest pedal key sounds a double open diapason pipe of 16 feet, a double stopped diapason of 8 feet, an open diapason of 8 feet, a stopped diapason of 4 feet, a double trumpet of 16 feet (similar to the one in the Birmingham organ), and a trumpet of 8 feet, speak together.

The following is a list of the stops:—

Great Organ.

Open diapason, No. 1, large scale 8 feet.
Ditto 2, smaller do. do.
Stopped diapason.
Principal.
Twelfth.
Fifteenth.
Sesquialtra and cornet, 4 ranks.
Trumpet.

Choir Organ.

Double stopped diapason, 8 feet, to meet same stop in the Swell.
Open diapason, gamut G.
Dulciana, tenor C.
Stopped diapason bass.
Clarabella, treble.
Principal.
Fifteenth.
Cremona, tenor C.

Swell from C 4 feet to F (the keys continued to CC, acting on the lower octave of the choir organ).

Double stopped diapason, 4 feet.
Open diapason.
Stopped ditto.
Principal.

Fifteenth.
Mixture, 3 ranks.
Trumpet.
Hautboy.

Pedal Organ.

Double open diapason, 16 feet.
Ditto stopped ditto 8 ditto.
Ditto trumpet 16 ditto.

Copulas.

Swell keys to Great.
Choir ditto ditto.
Pedal ditto ditto.
Ditto ditto Choir.
Ditto octave.

The copulas from the pedal keys to the manuals do not pull down the keys, but act on the movements independent of them. There are three composition pedals to the great organ, and two to the swell.

It will be seen from the above description, that the performer on this instrument must be more than a pianoforte player; he must be *de facto* an organist, capable of using his feet as well as his hands—to this class of our artists, "the Chester organ" holds out advantages superior to any other instrument in this country.

MISCELLANEOUS.

MORI'S TOUR.—At the close of the Gloucester Festival, Mori recommenced his tour. At Clifton, on Monday, he gave a concert, with the aid of Lablache, Ivanoff, Vercellini, and Lavenu, who is conductor. On Tuesday last, the same party were to give a concert at Bath.

WESTERN CITY GLEE CLUB.—The first meeting of this society takes place on the 4th of next month. The committee have already announced that a prize of five guineas will be given for the best cheerful glee, the words to be selected by the competitors, who must be metropolitan professors. The society will hold its meetings for the future at Radley's Hotel, Bridge-street, Blackfriars, and the musical department will, as heretofore, be under the able superintendence of Mr. J. O. Atkins.

LONDON MINSTRELS.—Henry the First, unendowed with the warlike spirit of his ancestors, took great delight in listening to the songs of the minstrels. His queen, the benevolent Matilda, was also much attached to them, and loaded them with favour. One of them became so wealthy under her patronage, that having more money than was necessary for his own wants, he imitated the laudable example of his royal mistress, and built a priory and hospital to adorn the city of London. This was Rahere, the founder of St. Bartholomew. Minstrels of an inferior description—half minstrel, half mendicant—used to frequent the taverns and houses of resort of the poorer people. Many of them used to be found about Thames-street, which in the first ages after the Conqueror, was chiefly inhabited by wine and provision sellers, and was much resorted to by dissolute company.—*Mackey's London.*

SPONTINI'S LATE VISIT TO ENGLAND.—The Parisian *dilettanti* are amusing themselves with the idea of Spontini's musical tour in England, in search of national airs and melodies to introduce into his serious opera of *Cromwell*, about which he has been engaged for thirty years. Before putting the last hand to his work, Spontini thought it advisable, say the critics, to cross the Channel, in order to ascertain the style of singing for which the Lord Protector was remarkable. He made a pilgrimage to the town in which Cromwell was born, put his hand upon the table where Cromwell signed the death warrant of Charles the First, and stood in the room where Cromwell died of the gravel, so that if he has not gathered inspiration it is not his fault, as he has done his best to attain it. The idea of travelling in search of national music is a piece of charlatanism that cannot be exposed to too much ridicule. The character of the music is altogether in the genius of the musician. An air is Spanish when there are castanets in the orchestra; the public recognizes a Scotch melody by the bag-pipe, and a Chinese by the triangles; national music is a chimera and a mystification. When Rossini was at Dieppe, some three years ago, the public librarian requested him to walk with him one evening on the quay, to listen to the exquisite popular and professional songs which the sailors were in the habit of singing to the delight of the promenaders. The maestro accompanied his guide, and was not a little surprised to hear a robust fisherman roaring out the "*Di tanti palpiti*," from *Tancrède*, augmented by a chorus adapted by a dancing-master in the neighbourhood, and which the pilots, sailors, and company shouted forth *en refrain*. This was all the national music the author of *Guillaume Tell* heard at Dieppe. It is to be hoped that M. Spontini will be more fortunate, and not appropriate, as favourite airs of Cromwell, some snatches of *Oberon* and *Euryanthe*, arranged by Bishop, or improved by Balfe.

ALBERTAZZI, MORI, AND THE GLOUCESTER FESTIVAL.—*The on dit* amongst the professionals touching the absence of Albertazzi from the Gloucester Festival is curious. We give the story as it has reached us. Mori engaged Albertazzi for two months on a provincial tour at fifty guineas per week, and therefore claimed her services for the Festival, as part of the agreement. The *cantatrice* was of a different opinion; but, as the covenant was in writing, was seized with "sudden indisposition," prior to the beginning of the meeting. The question now arises, whether she can claim her salary from Mr. Mori. As Mr. Bunn requires her services for the opening of Drury Lane Theatre, for which she is engaged for three hundred guineas per month, the violinist may perhaps be without her services for the remainder of his tour.

HUDDERSFIELD.—On Thursday evening last, Mr. Broadley gave a grand concert of vocal and instrumental music at the Philosophical Hall, at which Mr. and Mrs. Wood sang several of their most favourite airs. The gallery was quite full at an early hour, and the saloon crowded with a most fashionable assemblage.

NEWBURY.—Mr. Blagrove, the violinist, in conjunction with Mr. Corrie of this town, will give a morning concert on Saturday next. Miss Bruce and Mr. Corrie are the vocalists, and Giulio Regondi will play several pieces on both the concertina and guitar; for the latter instrument a fantasia, by Thalberg, is announced.

PARIS.—The Italian Opera will take place at the Odeon during the approaching season, but the offices, and piano rehearsals will continue, as heretofore, at the old *locale*. The galleries of the Odeon have been converted into opera-boxes, and the lower, second, and third tiers have been re-arranged and decorated. The staircase, lobbies, saloons, and green-rooms have been carpeted. The *troupe* is complete; The principal parts are distributed among Rubini, Ivanoff, Lablache, Tamburini, and Mdles. Grisi, Persiani, and Albertazzi. Several of Rossini's operas will be revived; *ex. gr.*: *La Donna del Lago*, *Zelmira*, and *Il Turco in Italia*. Donizetti will bring forward some new compositions, the comic opera of *L'Elisire D'Amore*, and the serious piece of *Roberto Devereux*, which the theatres in Italy have found so profitable. Persiani has a new piece entitled *Inès di Castro*, to be brought forward this winter, if practicable.

DEATH OF MISS SOMERVILLE.—We regret to announce the decease of Mrs. W. H. Bland, who was well known at the Lyceum as Miss Somerville, a very pleasing and popular vocalist.

MR. H. PHILLIPS.—On Monday last, at the Theatre-Royal, Gloucester, this singer appeared as *Tom Tug* in the "Waterman," introducing the song of the "Sea." The management announced, that in consequence of the "immense additional expense" attending the engagement of Mr. Phillips, the prices of admission were raised.

SHY AND SHIRE.—A musical wag, at the Gloucester Festival, remarked, in allusion to the scanty attendance, that there was a *shy* cathedral in the morning, and a *shyer* (shire) hall at night.

The profits of the Coronation Musical Festival in the Abbey, for the benefit of the Westminster Hospital, &c. amounted to six thousand and odd pounds, and not six hundred, as stated last week by mistake in the "Musical World."

W. BLAGROVE is appointed leader of the operas at Drury-lane Theatre, which will be brought out under the direction of Mr. Bishop.

MR. W. S. BENNETT, the composer and pianist, intends to pass the winter months at Leipzig: the directors of the concerts there having sent him a pressing invitation to do so.

Two concerts will be given at Ipswich and Woodbridge, early next month, for which Miss Birch and Mr. Parry, jun. have been engaged.

WAIT FOR THE APPLAUSE.—At a county festival, where the Messiah was performed, the gentleman to whom the aria "O thou that tellest," had been assigned, anticipating a favourable appreciation of his talents, wrote at the end of the song (the chorus following immediately) the words "wait for the applause." This he indorsed not only in the leader's copy, but in every one in the orchestra. At the conclusion of the song the leader stopped, and there was a dead stop. "Why do you not go on?" said the singer, in an agony of disappointed vanity.—"I am waiting for the applause," was the calm reply of the sarcastic conductor. This story reminds us of an anecdote which Robert Hall of Bristol was accustomed to relate. "I remember," says his biographer, "at the distance of many years, with what a vivid feeling of the ludicrous he related an anecdote of a preacher of some account in his day and connexion. He would, in preaching, sometimes weep, or seem to weep, when the people wondered why, as not perceiving in what he was saying any cause for such emotion, in the exact places when it occurred. After his death, one of his hearers, happening to inspect some of his manuscript sermons, exclaimed, 'I have found the explanation; we used to wonder at the good doctor's weeping with so little reason sometimes, as it seemed. In his sermons there is written here and there in the margins, 'cry here;' now I verily believe the doctor sometimes mistook the place, and that was the cause of what appeared so unaccountable.'"

It is expected that a grand musical festival will be given in Manchester next year. The new hall at Liverpool will not be completed until 1840; when, as a matter of course, a meeting on a splendid scale will take place.

THE YORK FESTIVAL will take place next year, if ("Oh! that doubtful little—if") Her Majesty will honour it with her presence. It will be remembered by our readers, that the Duchess of Kent and Princess Victoria were present at the last festival. It is also in contemplation to hold a Bardic and a Musical Festival, at Aberystwyth, next autumn, either just before, or after the Worcester meeting.

MORI, with Grisi, Abbertazzi, Ivanoff, Vercellini, F. Lablache, Lavenue, &c., gave a concert at Cheltenham, on Wednesday morning.

ACCIDENT TO MR. HARPER.—This celebrated instrumentalist had a very providential escape on his way to the Gloucester Festival, the Mazeppa, the fast Hereford coach, having been upset. There were many passengers, but all escaped without injury, except Mr. Harper, who sprained his foot. He, however, was not prevented from fulfilling his engagement.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.	
Palmer, Henry.	Rondino.....Mori
	Introduction and
	Rondo.....Ditto
	Chopin's five Mazurkas.....Cocks
	Three Nocturns.....Ditto
	Clare's Preludes in major keys, on a
	card.....Ditto
Ditto.....minor keys, on
	ditto.....Ditto
	Explanation of the major and
	minor keys, and of time, on a card.....Ditto
	Czerny's Supplement to his 101 Ele-
	mentary Studies.....Ditto
	la velocità.....Ditto
	The royal waltzes, or beauties of Strauss D'Almaine
No. 19.	The Paris waltz.....Ditto
20.	Pilger am Rhein waltz.....Ditto
21.	Sonnambula or moonlight
	ditto.....Ditto
Bochsa.	The garland of Shamrocks,
	a characteristic morceau.....Boosey

Hart, J.	Second Set of quadrilles, se-
	lected from Bochsa's grand ballet of
	Le Corsaire.....Cocks
Herz, Henri.	Come per me Sireno,
	from la Sonnambula.....Boosey
Ricci.	Contrabandier al mar! al mar!
	aria from La Prigione di Edimburgo.....Ditto
Dorini, dormi,	cel cambino canzone
	di Giovanna, from ditto.....Ditto
	Oh come evago amabile casatina, from
	ditto.....Ditto
	Sulla poppa del mio brick barcarola,
	from ditto.....Ditto

VOCAL.

Knight, P.	Beauty, wit, and gold.....Cocks
Donizetti.	"When rolling waves divide
	us" duet.....Mori
Macfarlane, George.	Connoisseur, No. 7.....Ditto

ORGAN.

Bach's Choral Fugues,	by Gauntlett,
book 3rd.....Lonsdale	
	Ditto, Nos. 13 to 18, singly.....Ditto

G. A. KOLLMANN'S NEW PATENT PIANOFORTES.

THE novel features which characterize Mr. G. Kollmann's HORIZONTAL GRAND PIANOFORTES, consist not merely in improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and improved construction in all their departments, obtaining by simple means the best results, namely in—
QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—
GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

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NEW COMIC SONG, "THE WEATHER EYE; or, MURPHY'S ALMANACK," written by W. T. Moncrieff, for W. J. Hammond, and sung by him at the Strand Theatre; at Vauxhall, by Mr. Buckingham; and at private parties by Mr. Fitzwilliam; price 1s. 6d. Published by Limbird and Co., 143, Strand, where several Piano-fortes are for sale—a Mahogany Cottage for 30l.; one in Rosewood Case 30l.; a second-hand Cabinet in Rosewood Case, metallic plate, for 38 guineas; and two Mahogany Squares very cheap. Eight Keyed Conco Flutes, with case, for 2l. 15s. Accordions, Guitars, and Musical Boxes, in great variety.

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"These Quadrilles are by far, to our taste, the most beautiful of the season. They display great taste, and musical skill, and will add to the already high reputation of the Composer."—*Court Journal*, September 15th.

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MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House—"O, Blame me not." "Good night." "Like him who sails on the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never!" &c. &c.

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"Oh! the smile on thy cheek," Louisa Pyne..... 2 0
"Oh! what is man?" E. J. Loder..... 2 0
Agnes ("I saw her in childhood") P. Kiltz..... 2 0
"Weary's my love of my letters," C. E. Horn 2 0

VOCAL DUETS.

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"Sunbeam of summer," Ditto..... 2 0
"Tyrolean evening hymn," adapted by C. H. Purday..... 2 0
"Home the laden bees repair," G. Ware..... 2 0

TRIOS AND GLEES.

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"He ne'er knew what thoughts had blighted" (from "Exile of Genoa") Schmidt..... 2 0
"Health to the Queen" (new glee, 3 voices) C. H. Purday..... 1 6
"Ocean sprites" (3 voices) W. T. Purday..... 2 6
"Song of the sea sprites" (Trio) S. Godbe..... 2 0
"Tis not to win the breath of fame" (Exile of Genoa) Weber..... 2 0

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